

CANTATAS

For
a Voice with Accompaniment;
Together with
SONGS ON VARIOUS SUBJECTS,
for
One Two, & Three Voices:
A Through Bass to the whole
And all the Songs Transposed
for the Flute.

The Words & Musick by Henry Carey

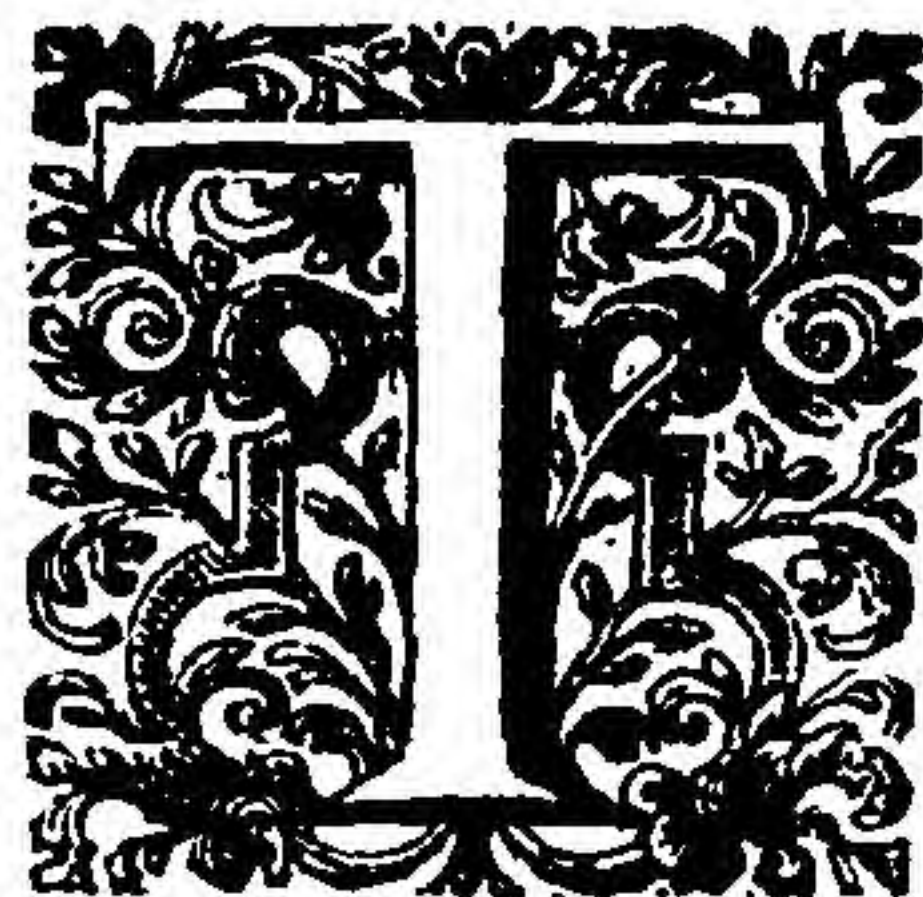
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P.B.C.

T O T H E

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THE following Compositions having had the good Fortune to please in Private, and being desired to Publish them, I have at last ventured 'em abroad, for these Reasons :

*To please my Friends,
To mortify my Enemies,
To get Money,
And Reputation.*

And First, To you, my Friends, whose kind Influence cherish'd my Fancy, and gave Life to my Endeavours, this comes a grateful, tho' small Return for your Favours to the Author ; who, like the School Boy, lays his little Specimen at your Feet, to implore your Protection, to receive your friendly Censure, and promise future Amendment.

As for my Enemies, one would hardly think such a merry Fellow as I should have any, (but such have your Encouragement and my Industry rais'd me) they, I am sure, neither expect or desire any thing of this Nature from me, therefore take I this Opportunity to undeceive them ; and if they have not Generosity enough to call home their Ill-Will, I despise the Friendship of such implacable Men, and still court them for my Enemies.

The Care of my Family is my allotted Task in this Life ; the Science I profess is the Portion given me for their Support ; and as I am accountable to them for what I hold in Trust, I think my self obliged to make the most of it : I hope therefore no Body will blame me, for endeavouring to get Money to make Life easy, and Contemplation free.

All Authors are ambitious of Reputation, tho' few obtain it. I am resolv'd to stand Candidate, however ; if I succeed, it will overpay my Labours ; if I fail, it shall be a Warning to me for the future.

And now, my most honoured Friends ! accept the Will for the Deed, for I assure you I have done my Best ; if you think well of my Endeavours, I shall smile at Envy, and bid Ill-Will defiance. For what more can I wish, when my little Labours have pleas'd you, your Approbation has mortify'd my Enemies ; by your Encouragement I have got Money ; and your Friendship is Reputation, to

Your most Obedient

and Obliged,

H. CAREY.

The Artfull Shepherdess

Recit.

Cantata

The fair Pastora, late in a Shady

Grove; with Coridon her Darling Swain, Prostrate before her a Thousand tales of

Love the Shepherd told, but the Relentless Fair, with Air dis-

-dainfull; thus answer'd all, his Protestations.

Aria

The

Groves the Plains, the Nymphs the Swains, the Silver Stream, the Cooling

6 5 6 5 6 5 #6 6 5 6 7 #6

Shade; all all declare, how false you are, how many Hearts you

6 5 6 5 6 5 #6 6 5

have be = tray'd: Ungratefull! go, too well I know your fatal,

7 #6 2 6 # 7 5 7

false, de = luding Art! to e'er = y She, as well as me; you

6 15 6

tr tr

make an Offring of your Heart.

6 7 5 #6 6 5 4 #3 6 7

make an Offring of your Heart.

tr 4 3

Largo

Yes, I will leave you,

Cruel Maid! yes, I will leave you, Cruel Maid! your dread Com-

= mand shall be Obey'd; your dread Command shall be O =

= bey'd. yes, I will leave you, Cruel Maid! your dread Command shall

be O = bey'd; shall be Obey'd; your dread Command shall be O =

= bey'd, shall be Obey'd.

But know, thou Charming Tyrant! know, from you to Certain Death I go; from

you to Certain, Certain Death I go. Da Capo al segno :8:

Recit.

This said; with Eyes expressing deadly Reso-lution, the

Melancholy Shepherd took his leave: the Artful Shepherdess

is at a Stand! resolv'd (howe'er) she will not lose him so; with

Looks alluring, and a Syrens Voice, she kindly thus recalls him.

5

Aria

tr

tr

tr

Turn, turn again my Dearest Swain! Gentler Usage

tr

thou shalt find, Gentler Usage thou shalt find.

Handwritten musical score for a song, featuring a treble and bass staff system. The lyrics are written in a cursive script. The music includes various notes, rests, and trills (tr). The key signature is one sharp (F#). The time signature is 6/8. The score is divided into four systems, each with a treble and bass staff. The lyrics are: "Dearest Swain! turn, turn a-gain, turn, turn again my", "dearest Swain! Gentler Usage thou shalt find,", "gentler u = sage thou shalt find, gentler", and "u = sage, gentler usage thou shalt find; gent - - ler usage". The music includes various notes, rests, and trills (tr). The key signature is one sharp (F#). The time signature is 6/8. The score is divided into four systems, each with a treble and bass staff. The lyrics are: "Dearest Swain! turn, turn a-gain, turn, turn again my", "dearest Swain! Gentler Usage thou shalt find,", "gentler u = sage thou shalt find, gentler", and "u = sage, gentler usage thou shalt find; gent - - ler usage". The music includes various notes, rests, and trills (tr). The key signature is one sharp (F#). The time signature is 6/8. The score is divided into four systems, each with a treble and bass staff.

Dearest Swain! turn, turn a-gain, turn, turn again my

dearest Swain! Gentler Usage thou shalt find,

gentler u = sage thou shalt find, gentler

u = sage, gentler usage thou shalt find; gent - - ler usage

thou shalt find.

You have my Heart, but want the Art, the Art of

reading Womankind; you have my Heart, but want the Art,

the Art of reading Womankind.

Da Capo

Handwritten musical score for a piece titled "The Happy Pair". The score is written on four staves. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The lyrics are written below the vocal staves.

Join'd; the hap = py, hap = py, happy Pair were Join'd; let bound = = =

Join'd; the hap = py, hap = py, happy Pair were Join'd; let bound = = =

less Pleasure, boundless Pleasure Every Soul employ; the Swain is

blest, the Swain is blest, the Lovely, Lovely Nymph is Kind.

Chorus for 3 Voices

Pass the Glass around with Pleasure, Pass the Glass around with Pleasure, 'tis the

Bride and Bridegrooms Health! Send 'em Blessings without measure, send 'em Blessings

Bride and Bridegrooms Health!

Bride and Bridegrooms Health! Send 'em Blessings without measure, send 'em Blessings

4 5 6 6 6 5 6

without measure, Honour, Peace, long Life and Wealth, Honour! Peace!

Honour! Peace!

without measure, Honour, Peace, long Life and Wealth, Honour! Peace!

4 6 6 6 4 13 1 6 5

long Life and Wealth! long Life and Wealth!

long Life and Wealth! long Life and Wealth! Da Capo

long Life and Wealth! long Life and Wealth!

4 6 6 4 3 6 6 5 4 3

*The Tragical Story of the Mare, Compos'd
in the High Stile by Sig.^r Carini*

Cantata

Unhappy me! what shall I do? my poor Dear

Mare, has lost her Shoe; and I've no money, to buy new! Some Drunken

Rascal, in the Night, has torn her Saddle, out of Spight;

'thas ruin'd, and undone me quite! but what does most my Soul Af-

=sail; is that in Fury of his Ale, the Curfed Dog, has Lop'd her

Tail.

Segue L'Aria

Aria

Andante

O Mare! O Mare, well mayst thou Grumble,

thy

Shoe is lost, and thou must Stumble, thy Shoe is lost and thou must

Stumble, must Stum = ble.

O Mare, O

Mare! well mayst thou Grumble, lost is thy Shoe, and thou must

Adagio Alquanto

Stum = ble, must Stum = ble!

Surely the Fellow's

Brains were Addle, that cropt thy Tail and tore thy Sad

dle; surely the Fellow's Brains were Addle, surely the Fellow's

Brains were Addle, that cropt thy Tail, thy Tail, and

tore thy Sad dle; that cropt thy Tail, and

Adagio

tore thy Saddle, that cropt thy Tail, and tore thy Saddle;

*The Hunting SONG in Love in a Forrest, Sung by
M^r Ray at the Theatre Royal. the Words by
Shakeſpear*

*What ſhall he have that Kill'd the Deer? what ſhall he have that Kill'd the
Deer? his Leathern Skin and Horns to wear, then ſing him Home, then
ſing him Home, then ſing him Home ſing him Home ſing him Home.*

Figured bass: 7 6 6 5 6 6 5 5 6 #6 6 #6 5 6 5 4 3

Chorus of Huntſmen

*Then ſing him Home then ſing him Home then ſing him Home ſing him Home ſing him Home
Then ſing him Home then ſing him Home then ſing him Home ſing him Home ſing him Home
Then ſing him Home then ſing him Home then ſing him Home ſing him Home ſing him Home
Then ſing him Home then ſing him Home then ſing him Home ſing him Home ſing him Home
Then ſing him Home then ſing him Home then ſing him Home ſing him Home ſing him Home*

Figured bass: 6 4 6 6 4 6 6 7 6 6 4

Take thou no scorn to wear the Horn, take thou no Scorn to wear y^e Horn, to

wear the Horn, it was a Crest e'er thou wert born. Chorus again

it was the Crest thy Father bore, it was the Crest thy Father bore, thy

Fingerings: 6, 6, 6, 6, 5, 5, 6, 6, 5, 6, 6, 4, 3, 6, 4

Father's Father long before, thy Father's Father long before. Chorus again

The Horn, the Horn, the Jolly Horn, y^e Horn, the Horn, the Jol - ly Horn,

is not a Thing to Laugh to Scorn, is not a Thing to Laugh to Scorn.

End with the Chorus

End with the Chorus

The Expostulation

This musical score is for a piece titled "The Expostulation". It is written for a piano, with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of several systems of music. The first system shows the beginning of the piece. The second system includes the lyrics "Turn, turn away mine Eyes," with a trill (tr) above the final note. The third system continues the lyrics "make not a Sacrifice, make not a Sacri = fice of my poor Heart!" with trills above several notes. The fourth system repeats the phrase "turn, turn away = = = mine Eyes, make not a Sa = = = crifice,". The fifth system repeats "make not a Sa = = = = crifice of my poor Heart!". The final system shows the concluding measures of the piece. The notation includes various musical symbols such as notes, rests, trills, and fingerings (e.g., 7, 6, 5, 4, 3, 2, 1).

Turn, turn away mine Eyes,

make not a Sacrifice, make not a Sacri = fice of my poor Heart!

turn, turn away = = = mine Eyes, make not a Sa = = = crifice,

make not a Sa = = = = crifice of my poor Heart!

Tho, beyond Mea = sure, you share the Plea = sure;

that feels the Smart, that feels the Smart, you share the

Pleasure, you share the Pleasure, that feels the Smart, that

Adagio

feels, that feels the Smart; you share the Pleasure;

that feels the Smart. Da Capo

(The Intrigue) by way of Dialogue

Siciliana

Make haste, and away mine only Dear! make haste and away, a -

way, for, all at the Gate, your true Lover does wait; and I

Prithee make no delay.

1
O how shall I steal away my Love?
O how shall I steal away?
My Daddy is near, & I dare not for fear,
Pray come then another Day.

2
O this is the only Day my Love,
O this is the only Day!
I'll draw him aside, while you throw the Gates wide;
And then you may steal away.

3
Then Prithee, make no delay, dear Boy!
Then Prithee make no delay:
We'll serve him a Trick, for I'll slip in the Nick;
And to my true Love away.

4
O Cupid befriend this Loving Pair,
O Cupid befriend 'em, I pray!
May their Stratagem take, for thine own sweet sake;
And Amen! let all true Lovers say.

(A Reveille)
Or Morning Call to the Bride & Bridegroom
For 2 Voices

See! the Morning gives you Warning to suspend your dear Delight! See! the
See! the Morning gives you Warning to suspend your dear Delight! see! see! see the
Morning gives you Warning to suspend your dear Delight! Rise to
Morning gives you Warning to suspend your dear Delight, Rise, rise, rise to
Bless us, and Caress us! Cupid bids you quit the Fight.
Bless us, and Caress us! Cupid bids you quit the Fight, quit the
quit the Fight, quit the Fight; Cupid bids you quit the Fight.
Fight, quit the Fight, quit the Fight; Cupid bids you quit the Fight.

The musical score is written for two voices on a grand staff with two staves per system. The key signature is one sharp (F#) and the time signature is 3/4. The music features various musical notations including notes, rests, accidentals, and ornaments (trills). The lyrics are written in a cursive script below the staves. The score is divided into four systems, each with two staves. The first system has two staves, the second has two staves, the third has two staves, and the fourth has two staves. The lyrics are written in a cursive script below the staves. The score is divided into four systems, each with two staves. The first system has two staves, the second has two staves, the third has two staves, and the fourth has two staves. The lyrics are written in a cursive script below the staves. The score is divided into four systems, each with two staves. The first system has two staves, the second has two staves, the third has two staves, and the fourth has two staves. The lyrics are written in a cursive script below the staves.

Happy Myrtillo

On a Grassy Pillow, the Youthfull Myrtillo, the Youthfull Myrtillo, Trans-
 -ported was laid; in his Arms a Creature, whose E'ery Feature, whose E'ery
 Feature for Conquest was made: to his Side he Clasp'd her, and
 Fondly Grasp'd her, and fondly Grasp'd her, while she Cry'd Oh Dear! Oh
 Dear Myrtillo! had I known your will Oh! had I known your will Oh! I'd never come here.

Streams gently flowing,
 And Zephyr blowing, & Zephyr &c
 Ambrosial Breeze;
 A Swain admiring,
 And all Conspiring, & all &c
 The Charmer to please:
 The dear Nymph Complying,
 No more denying, no more &c
 A Silent Grove;
 Oh blest Myrtillo!
 You may if you will O, you &c
 Be happy as Jove.

Now the Devill's in it
 If such a Minute, if such &c
 The Shepherd could lose;
 No, no, no Myrtillo
 Has better Skill O, has &c
 His Moments to Chuse:
 The delightfull Treasure,
 Of Love & Pleasure, of Love &c
 He boldly seiz'd!
 And like Myrtillo,
 He had his fill O. he had &c
 Of what he pleas'd.

The Precaution) in French & English



Gardez vous bien: ber = gere! de vous laisser Charmer:



de vous laisser Charmer: Conservez L'art de Plaire,




Fuyez celui d'aimer, fuyez celui D'aimer!

*L'Amour est un Martire,
Qui ternit les Appas,
Qui ternit les Appas:*

*Souffrez que Lon soupirent,
Mais ne soupirez pas,
Mais ne soupirez pas.*



O Nymph divinely Charming, take heed thou art not Charmid,



take heed thou art not Charmid! Be still all Hearts a = larming,



but never be Alarmid, no never be Alarmid.

*Love is a fatal Anguish,
Tis Youth & Beauties Bane,
Tis Youth & Beauties Bane;*

*Let all Men for you Languish,
But neer Regard their Pain,
No neer Regard their Pain.*

The Jolly Bacchanal

tr
Come all ye Jol

ly Bacchanals, that Love to Topple good Wine, let us

Offer up a Hogs-head, unto our Masters Shrine, our Masters Shrine: Then

let us Drink, & never Shrink for I'll tell you the Reason why, 'tis a

Great Sin 'tis a Great Sin, to Leave a House till we've Dra

nk the Cellar Dry. In Times of old I was a

Fool I drank the Water clear, but Bacchus took me from that



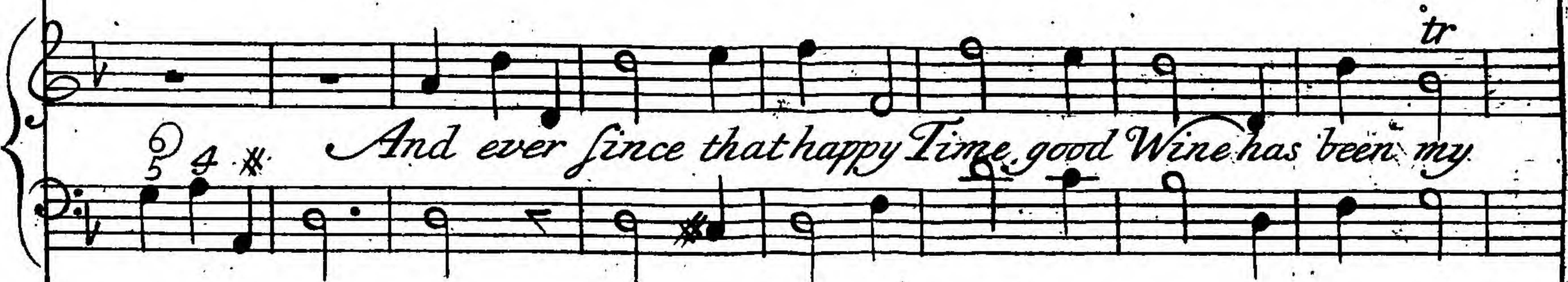
Rule he thought 'twas too severe: He fill'd a Goblet to the



Brim, & he bade me take a Sup, but had it been a Gallon Pot, by



Jo - - ve I'd tofs'd it up.



And ever since that happy Time, good Wine has been my



Chear: now nothing puts me in a Swgon, but Water, or Small Beer,



Then let us Tope about my Boys, and never Flinch nor Fly, but fill our



Skins brimfull of Wine, and Drain the Bottles Dry.

A Touch on the Times

A musical score for the song 'A Touch on the Times'. It consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are written below the staves. Fingerings are indicated by numbers 1-5 below the notes. The lyrics are: 'A Merry Land by this Light, we Laugh at our own undoing, and Labour with all our Might, for Slavery and ruin. New factions we daily raise, new Maccims we're ever instilling, and him that to day we Praise, to Morrow's a Rogue & a Villain.'

A Merry Land by this Light, we Laugh at our own undoing, and
 Labour with all our Might, for Slavery and ruin. New factions we
 daily raise, new Maccims we're ever instilling, and him that to
 day we Praise, to Morrow's a Rogue & a Villain.

*The cunning Politician,
 Whose Aim is to gull the People,
 Begins his Cant of Sedition,
 With Folks have a care of the Steeple:
 The Populace this Alarms,
 They bluster, they bounce, & they vapour,
 The Nations up in Arms,
 And the Devil begins to caper.*

*The Statesmen rail at each other,
 And tickle the Mob with a Story,
 They make a most damnable Pother,
 Of National Int'rest and Glory,
 Their Hearts they are bitter as Gall,
 Tho' their Tongues are sweeter than Honey,
 They don't care a Figg for us all,
 But only to finger our Money.*

*If my Friend be an honest Lad,
 I never ask his Religion,
 Distinctions make us all mad,
 And ought to be had in Derision.
 They Christen us Tories and Whigs,
 When the best of em both is an Evil,
 But we'll be no Party Prigs,
 Let such Godfathers go to the D—l.*

*Too long have they had their Ends,
 In setting us one against t'other,
 And sowing such strife among Friends,
 That Brother hated Brother.
 But we'll for the future be wise,
 Grow sociable, honest and hearty,
 We'll all their Arts despise,
 And laugh at the Name of a Party.*

CANTATA

Recit:

I go to the Elifian Shade where Sorrow ne'er shall wound me,

where nothing shall my rest invade, but Joy shall still surround me.

Aria Allegro #

I fly - - - from

Celia's cold disdain, from her disdain, I fly - - -

She is the Cause of all my

Pain, for her alone I die, I die, I die, I die.

Recit:

Her Eyes are Brighter than the Midday Sun when he but half his

Radiant Course has run when his Meridian Glories Gay - - - ly shine and

Gild all Nature with a Warmth Divine

Aria Lento

See yonder Rivers flowing Tide ^{ch} now so full so full appears ^{ch} now so full so

full appears

those Streams that do so sweetly Glide those Streams y^t

do so sweetly Glide are no - - - thing no nothing but my Tears

Recit:

There have I wept till I cou'd weep no more and Curs'd mine Eyes & Curs't mine

Eyes when they have shed their Store then like the Clouds that rob the Azure Main I've

Drai - - - - - n'd the

Flood to weep it back again. Aria Affettuoso

Pity my Pains ye Gentle Swains, gentle Swains

Pity my Pains, Pity my Pains Pity my Pains ye Gentle Swains

Vivace

Cover me with Ice and Snow cover me with Ice and Snow cover me w. Ice and

Snow I Burn - - - I Burn - - -

I scorch I

tr
scorch I Glow

Prestissimo

Fu - ries tear me quick - ly bear me to the Dismal Dismal Shades below

Where Yelling and Howling & Grumbling & Growling strike our Ears with

Horrid Woe Horrid Woe Hissing Snakes Fiery Lakes were a

Pleasure and a Cure Not all the Hells where Pluto dwells can give such

Pains as I endure To some Peaceful Plain con =

=vey me on a Mossy Carpet lay me Fan me with am =

= brofial Breeze let me Die let me Die Die

Die and so have Ease

Songs in Harlequin Doctor Faustus
The Words by M^r Booth

Recit

Immortal Powers! who favour Humane Race, You who the



Various Seasons kindly blest, appear! Let Mirth & Musick fill the Skies,



while from below their gladson songs arise; The Earth from Magick's



Cursed Pow'r is free, and Heav'n it's self Joyns in their Jubilee

*Aria Vivace*

Celestial Pow'r's Celestial Pow'r's Haste haste a -



Sym
-way Haste haste haste away Haste away

Sym
Haste away Haste haste away Celestial

Sym
Pow'rs at Phæbus call

at Phæbus call who rules the Day haste haste away *Symphony again*

Peace and Joy Peace and Joy Peace and Joy on Earth re -

-store the Great Enchanter the Great Enchanter is no more

no no no more no no no more *Da Capo*

*Flauti unisoni**Aria Affettuoso**Haste O**Beauteous Queen of Night - with thy Silver Crescent bright thy lucid Charms ob-**scure no more th' Enchanter now has lost his Pow'r**Crown our Joys Celestial Queen Crown our Joys Ce-**lestial Queen appear and grace the Sacred Scene appear - - appear**Appear and grace the Sacred Scene**Da Capo**FINIS.*

The Song Part Transposed FOR THE FLUTE

33

*The Groves
The Plains*

Symph

First system of music for 'The Groves The Plains'. It consists of five staves. The first staff has a treble clef and a key signature of one flat (Bb). The music features a series of eighth and sixteenth notes, with several triplet markings (3) above the notes. Trills (tr) are indicated above some notes. The second staff continues the melody. The third staff has a trill (tr) marking. The fourth staff has a trill (tr) and a 'Song' marking. The fifth staff has a trill (tr) and a 'Symph' marking.

*Yes I will
Leave you &c*

Largo

Second system of music for 'Yes I will Leave you &c'. It consists of five staves. The first staff has a treble clef and a key signature of one flat (Bb). The music is in a slower tempo, indicated by the 'Largo' marking. It features a series of eighth and sixteenth notes, with several trill markings (tr) and asterisks (*) above the notes. The second staff continues the melody. The third staff has a trill (tr) and an asterisk (*) marking. The fourth staff has a trill (tr) and an asterisk (*) marking. The fifth staff has a trill (tr) and an asterisk (*) marking.

*Turn Turn
Again &c*

Allergro

Sym

Third system of music for 'Turn Turn Again &c'. It consists of five staves. The first staff has a treble clef and a key signature of one flat (Bb). The music is in a faster tempo, indicated by the 'Allergro' marking. It features a series of eighth and sixteenth notes, with several trill markings (tr) and asterisks (*) above the notes. The second staff continues the melody. The third staff has a trill (tr) and a 'Song' marking. The fourth staff has a trill (tr) and a 'Sym' marking. The fifth staff has a trill (tr) and a 'Song' marking.

FOR THE FLUTE

Sym Song Sym Song

tr tr tr tr

Sym

tr

Da Capo

This is the Day

Sym Song

tr

tr

tr

tr

tr

Puffs of Glass &c

tr

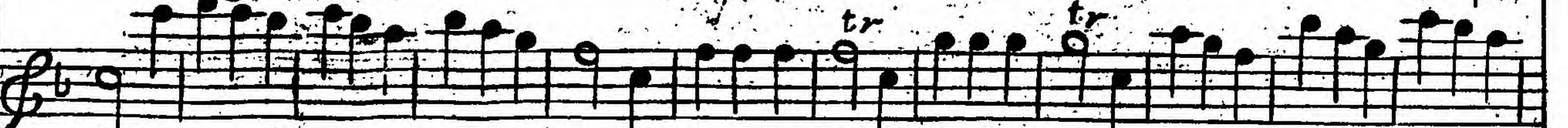
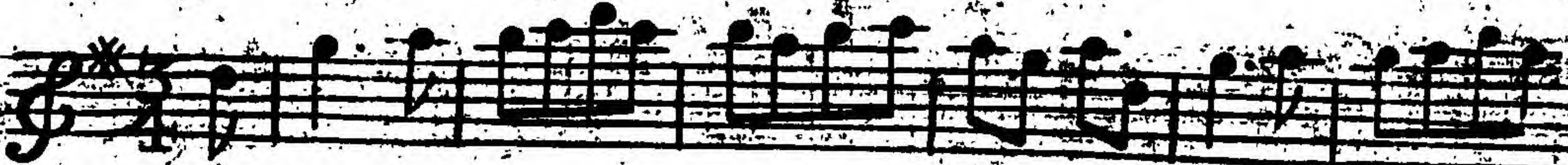
tr

D C

FOR THE FLUTE

35

O Mare
O Mare



*Turn Turn
Away &c*

Musical score for the piece "Turn Turn Away &c". The score is written for a single flute on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Trills are indicated by "tr." above certain notes. There are also asterisks (*) placed above some notes, possibly indicating specific fingerings or ornaments. The piece concludes with a double bar line and the marking "DC" (Da Capo).

Adag:

*Make haste
& Away*

Musical score for the piece "Make haste & Away". The score is written for a single flute on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 12/8. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Trills are indicated by "tr." above certain notes. There are also asterisks (*) placed above some notes, possibly indicating specific fingerings or ornaments. The piece concludes with a double bar line.

*See the
Morning*

Musical score for the piece "See the Morning". The score is written for a single flute on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Trills are indicated by "tr." above certain notes. There are also asterisks (*) placed above some notes, possibly indicating specific fingerings or ornaments. The piece concludes with a double bar line.

*On a grassy
Pillion*

Musical score for the piece "On a grassy Pillion". The score is written for a single flute on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 3/8. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Trills are indicated by "tr." above certain notes. There are also asterisks (*) placed above some notes, possibly indicating specific fingerings or ornaments. The piece concludes with a double bar line.

FOR THE FLUTE

O Nymph
&c

Musical notation for the first piece, 'O Nymph &c'. It consists of three staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. The music features various note values, including eighth and sixteenth notes, and rests. Trills (tr) and grace notes (*) are indicated above certain notes. The second staff continues the melody with similar notation. The third staff concludes the piece with a double bar line and a final note.

The Jolly
Bacchanal

Musical notation for the second piece, 'The Jolly Bacchanal'. It consists of ten staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a common time (C) signature. The music is characterized by a lively, rhythmic melody with many eighth and sixteenth notes. Trills (tr) and grace notes (*) are used throughout. The piece concludes with a double bar line and the word 'Fin' written in a cursive script.

FOR THE FLUTE

A Merry Land &c

Elisian Shade

Largo

I Fly

Largo

Her Eyes

Lento

See Yonder

Largo

There

Valli

FOR THE FLUTE

39

This musical score for flute, page 39, contains ten staves of music. The notation includes various note values, rests, and trills (marked 'tr'). The key signature has one flat (B-flat). The score is divided into several sections by tempo and mood markings:
 - The first staff begins with a trill.
 - The second staff is marked 'Pia' and 'Affettuoso'.
 - The third staff is marked 'Vivace' and 'Cover me'.
 - The fourth staff is marked 'f' and 'Burn'.
 - The fifth staff is marked 'Prestissimo'.
 - The sixth staff is marked 'Chries' and 'Largo'.
 - The seventh staff is marked 'Where' and 'Presto'.
 - The eighth staff continues the 'Presto' section.
 - The ninth staff begins with a trill.
 - The tenth staff concludes the piece.
 The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

*Celestial
Powers*

Musical score for 'Celestial Powers' in 3/4 time, featuring six staves of music. The notation includes various notes, rests, and trills (tr). The piece concludes with a double bar line and a wavy line, with the marking 'D.C.' (Da Capo) above the final staff.

*Flute
&c.*

Musical score for 'Flute &c.' in 3/4 time, featuring six staves of music. The notation includes various notes, rests, and trills (tr). The piece concludes with a double bar line and a wavy line.

Da Capo